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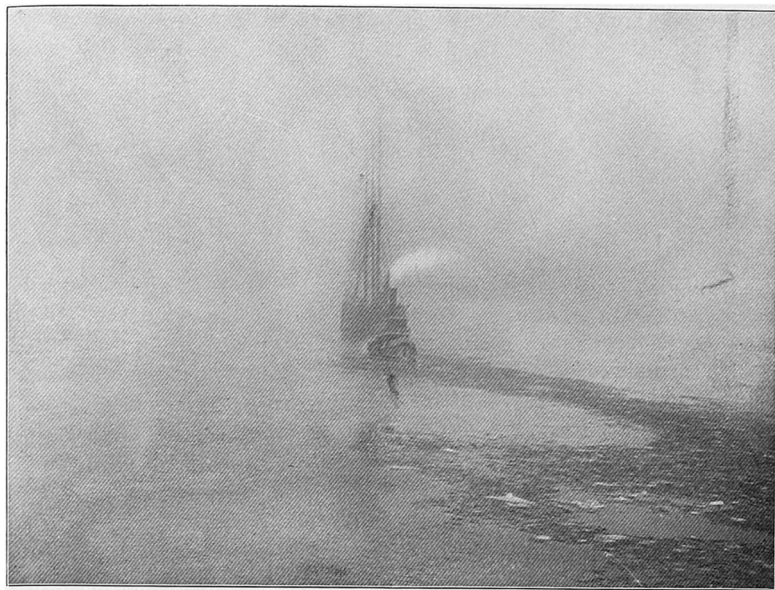
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'MID FOG AND ICE
By L. S. Gans

THE PHILADELPHIA PHOTOGRAPHIC SALON

The fourth Philadelphia Photographic Salon represents a progressive development in pictorial photography in the United States. While comparisons are odious, it is impossible to consider this exhibition without calling to mind the previous ones.

The Salon, it will be remembered, was organized to represent the best photographic work of the time, strictly limited to the "pictorial." It was never intended for a nursing-school for budding talent, but for the purpose of gathering together the work of the best artists within reach. The multiplication of exhibitions all over the country affords ample scope for the development of new material, and on the principle that the best will always reach the top, the Philadelphia Salon was originally designed to represent that, and that only.

It is only fair to say that this is not the view taken by the large majority of the present day. Had it been so, this fourth Philadelphia Salon would have been something worth recording, instead of simply representing a reaction from the other view. This, however, results in a very creditable exhibition, but not a salon. While there was doubtless no conscious intention of lowering the standard, such a

result must appear inevitable when we consider the circumstances and conditions under which the present exhibition was developed.



CORYPHÉE

By C. Yarnall Abbott

Two facts stand out in marked relief. First, that the majority of the jury did not represent the pictorial movement, two of the members at least being technical photographers who have never claimed to be interested in nor to have had practical experience in the making of a picture by photography; secondly, the methods adopted by those who demanded a change in salon standards had the unfortunate effect of alienating the sympathy and support of those American photographers to whose work the development of the pictorial movement is indebted.

Had the Philadelphia society fully understood the meaning and purpose of a salon, and if the management had been alert to set in array the efforts of the best artists within reach

of its influence, this exhibition might have attained the dignity to which it was formerly sought to raise it. As it is, we have before us, with few exceptions, an entirely creditable showing of photo-

graphs; but let me repeat it, we have not a salon. This, the reader will readily understand, is not a mere distinction without a difference.



A CHILD OF THE SLUMS
By W. Braucher

In looking over the collection of work at the Academy, one cannot but be impressed by the variety of standards; one is carried from extreme to extreme with a suddenness that is startling. At one end



BUT A MONTH TO SPRING
By Wallace N. Vreeland



PUTTING ON THE GREEN
By W. A. Boger

of the scale is represented the superb work of F. Holland Day, while on the other, not to particularize, we have the "deadly commonplace." An American salon cannot be called representative which omits the work of seven out of the ten American members of the "Linked Ring."

It is only necessary to point out the fact that the present exhibition contains no contributions from such true artists as Gertrude Kasabier, Frank Eugene, Eva Lawrence Schutze, Alfred Steiglitz, Joseph T. Keiley, Matilde Weil, Clarence H. White, Edward J. Steichen, Mary Devens, and William B. Dyer. From a purely photographic point of view, the fourth Philadelphia Salon is a popular success which presents many encouraging features in spite of the drawbacks which have been pointed out in this article. If it do no more than emphasize the necessity of a "policy of reconstruction," much will have been accomplished.

The present show, while ostensibly dominated by a policy of liberality and breadth, has really displayed the very narrowness of which the previous management is accused. Personalities have been allowed to come into the discussion of salon affairs; and reviews have been written which plainly show a desire to retaliate. This is particularly unfortunate, and will make the work of restoring harmony very much more difficult. To lose the help and interest of those who are doing the strongest work in pictorial photography is bad enough, but to try to kill utterly the salon movement



NAÏVETÉ
By S. L. Willard

in America is a grave matter to be responsible for. That the salon movement is in danger few interested in photography will deny.

Philadelphia has not appreciated her blessings, and has allowed little personal jealousies to come between her and the furtherance of a movement to have photography rank with other fine art. She may in consequence be deprived of the pleasure of ever again entertaining a real photographic salon. Our prestige will be gone. And when it is too late to repair the error will we be satisfied to console ourselves with the reflection that it was "Better to love amiss, than nothing to have loved"? I sincerely hope that we will stop and think before it is too late for Philadelphia to win back her laurels, but I am confident that the movement has too much strength to be adversely influenced by any extremes of bad temper on either side.

This review has no intention of going into details concerning the individual exhibits. That has been most carefully done by Mr. Caffin for a photograph journal, and by other competent critics. But the notice would be incomplete without some cordial commendation of several of the exhibitors.

F. Holland Day, of Boston, has several really beautiful pictures. His portraits of Edward J. Steichen and Maurice Maeterlinck are most interesting, especially as they give you the artist's conception of their characters, rather than the realities. Maeterlinck, for instance, is portrayed as an entirely normal-minded man, and if it were not for the crystal globe in the background there would be nothing to suggest any of the mysticism by which the public knows him. On the contrary, we see Mr. Steichen in an extremely fantastic mood. The portrait of Madame Le B., from another point of view, suggests everything that we think makes up the character of a French woman: it is dainty, delicate, and elusive.

Next to Mr. Day's work comes that of Francis Watts Lee, also of Boston. He has selected the Public Library for the expression of his artistic feeling, and we find his arrangement of bright sunlight very delightful, for he has managed to keep the shadows from being hard, and yet his pictures could not be called flat in the least. His portrait of "Billy" is a real treat, for it is a straightforward boy without any embellishments except his boyishness.

The group adjoining Mr. Lee's seem to be made up of very good records of people and places abroad, some of which have been enlarged. Mr. Abbott, of Philadelphia, is to be congratulated upon his exhibit, as is also Mr. Blount, of Newcastle-on-Tyne, England, and many others.

OLIVE M. POTTS.



A FOGGY DAY
By Oscar Maurer



ARTISTIC PHOTOGRAPHY
Plate Sixteen